

T H E P O L I T I C S

from **A** *to* **Z**

OUR AN (Collective Specifics)

an im partial bibliography

INCIDENTS IN A NON-RELATIONSHIP or: *how I came to not know who is*

O F L A N G U A G E

UNA



1977

Chased Press : : : : : : : : : : Any resemblance to persons
to persons living or dead is purely coincidental.
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FOR MY FREDS OF LEDDERS

with grateful acknowledgment to the individuals for their continuing encouragement, kind assistance, worthwhile criticism, & endless patience in the preparation of this manuscript.

IF THERE HAD BEEN ANY OTHER POSSIBILITY, DIFFERENT CONSEQUENCES . . .
 BUT: 1 PARTICIPATION IS NECESSARILY ELIMINATIVE, & 2 WHO GIVES A FUCKING SHIT ANYWAY? I MEAN, JEEZ, WHY bOTHER TO GO THROUGH aLL THAT SHiT? 3 'CEPT IF IT'S GO'n' TO MAKE YOU ACTUALLY FEEL REal GOOD 4 THAT'S THE DIFFICULT PART MORE AND MORE, OF COURSE. 5 UNLESS IT'S nEVER EVEN BEEN AN ISSUE, OF COURSE IN WHICH CASE THE QUESTION nEVER cAME UP, AND IF AND WHEN IT DID IT WAS DEALT WITH THROUGH THE CORRECT CHANNELS. 6 IF ONLY IT COULD 7 BY CONSIDERATE AND KNOWLEDGEABLE AND DIRECT INTENTION. 8 WHICH I HAVE HAD TO BUST MY ASS TO EVEN BE ALLOWED TO HAVE A CHANCE AT TRYING IT OUT JUST EVEN TO GET ENOUGH OUT FROM UNDER TO COME TO THE REALIZATION OF THAT NEED, THAT RIGHT. 9 WHICH IS DIVINED AND MADE CLEAR THROUGH MEANS OF OTHER CONTACT; THE WORDS APPeAR AND SO ARE REAVEALED IN ALL THEIR FLAMING GLORY. 10 THE CONCEPTION WHICH INITIATES THE ACTIVITY COMPRISSES AN INITIAL DEFINITION OF THE PARAMETERS OF THE WORK. 11 WHICH IS VER Y REALLY SO AWFULLY AWFULLY MUCH OF WHAT IS tRULY VERY VALUABLE AND THAT'S FOR EVERYONE; 12 AT LEAST THAT'S SOMETHiN G tO REALLY WORK ON AS FAR AS IT'S POSSiBLE tO JUSTIFY SUCH CONFUSiON IN PERSONAL TERMS; 13 IF NOThING eLSe AT ALL eVer MANAGeS iT'S MUMBLed WAY INTO THIS SILLY JUMBLE, AT LEAST TheRe WAS THIS BiT OF sReTTY SOLiD STUFF TO LOOK BACK ON WITH FONDNESS. 14 KeeP GOiNG; JUST KeeP ON KeePiN' ON WiTHOUT ANY KiND OF QUESTiON; CAUSE DOiNG iS oF MaGiMUM eFFeCTiVeNeSS WhY WaSTe OUT oN USELeSS TRnSh? 15 ShOULD Be a MoVe in The WaY oF CoMPLeTe SaTiSFACtORY PeaCe oF MiND aND The KNoWLeDGe oF how To Be iN The Now MoMeNT. 16 So, hoNeY, KeeP CooL aND STaY wiTH it, eLwaYS iN the FLOW, aND RiDE oN The CRESt oF that RUSHiNG waVE--EXUBERANT PLEASURE what OouLD Be MoRE FaNaSTiC? 17 no SuBStitutE For GoOd hArd, HEAVy wOrK: NoR For REWARDs whiCh iSSuE fRoM SuCh EffoRT; 18 As loNG As The METhod pRoCeedS wiTH ToTALLY CoNsciOUS REs ONsibiLITY FOR The QuAliTaTiVE nATuRE oF The parTCULARs oF iTs BEVElOpMNT AND The REaliZATiON T aT THE ACTiViTY is sYNCHROnOUS wiTH THE FORM, NECCESsARiY. 19 BuT iT HAS TO INTEGRATE, MAN, liKE if yOu CAN'TM KEiT ALL iT ALL iN PLACE And HOLD TOGETHER iT JusT dON'T MAKE fT; iT's siMpLy GOT TO HAVE COHER-ENcE TO REALLY GET THE iMAGE TO COMMUNiCATE 20 But wHO GiVEs A flying fuck - EVERY-BOdy is JusTT TRYing TO GET ThEiR ROCKs OFF whATEVER wAy THEy cAn, As oftEn As pOSSiB/E - n illusiOn 'BOuT THAT 21 By AGGRessive cOnsumpTiOn of THE eXperience diGesTiOn is mAbe TO haPpen, wOw! 22 and because i wanT TO be aBle TO rememb r The really inTense moments of my life i wanT TO wrIT aBout Them as in TiMATEly as my abiLity allows. 23 wiTHOUT wanTInG UndUE EMpMasIs appearing TO BE placEd On valuE oF rEfErencE i will alsO rEfUse any IdEa unlEss Is inCluEd somE IncluSiVE EXPansiOn oF vOcaBuLeRy. 24 concErn for ad-vance of power usEd for prOGrESS of hUMAN ThOUGHT EVOLVES frOm sEIZiNG OpportuNE mOmEnts & knowiNg ApplicAbLE USE 25 EsPECiALL7 USE as inFEREd in mAniPULATION, and UNiVERSAL sUCH A PrActiCE, my frEnd. 26 onLy mAke ACCESiBLE ELEMEnS of myH fOr PUBLIC EXPOSURE CAUSE fInALiY WHOEVER cAn, WILL.

DEADD'CAKESHUM

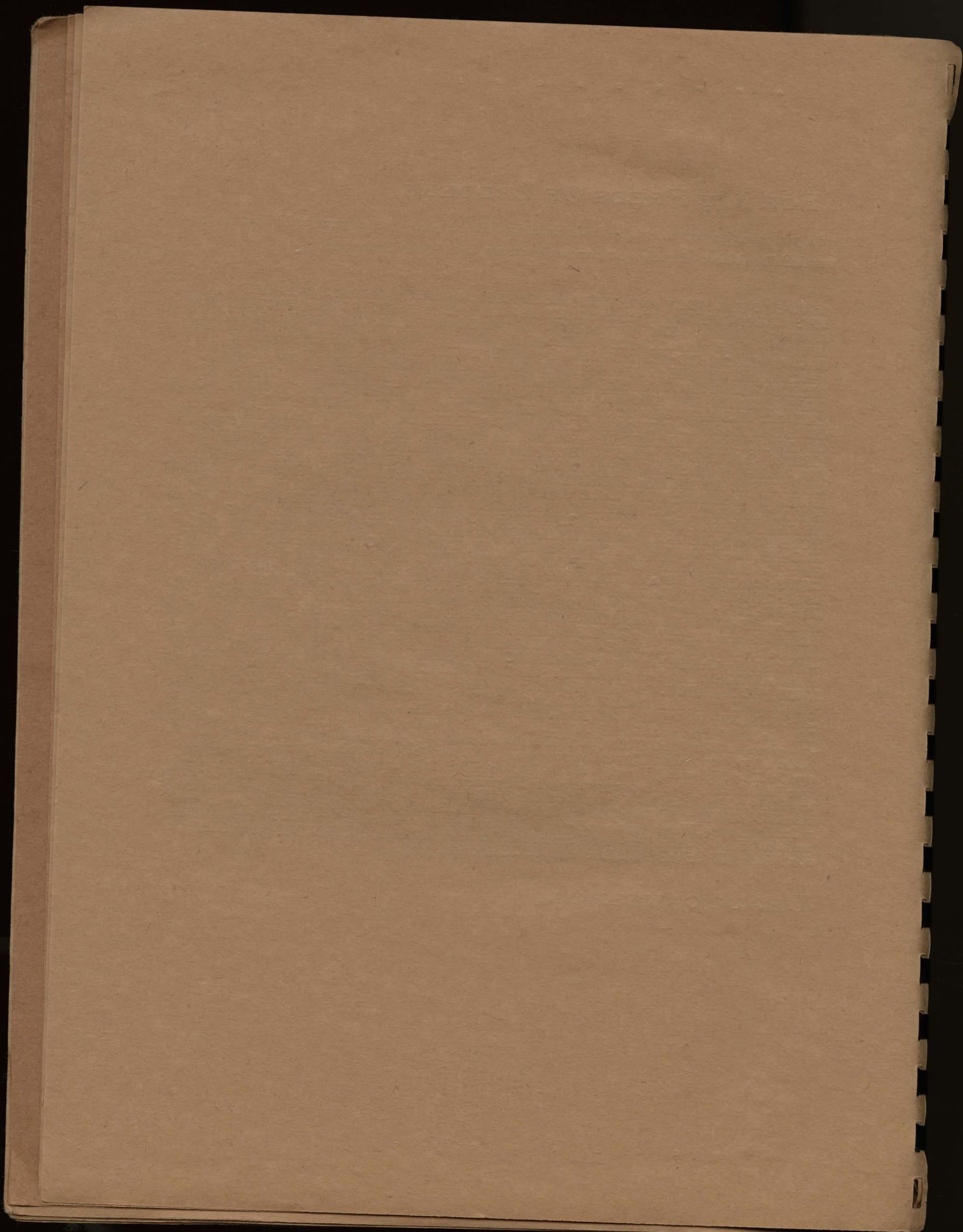
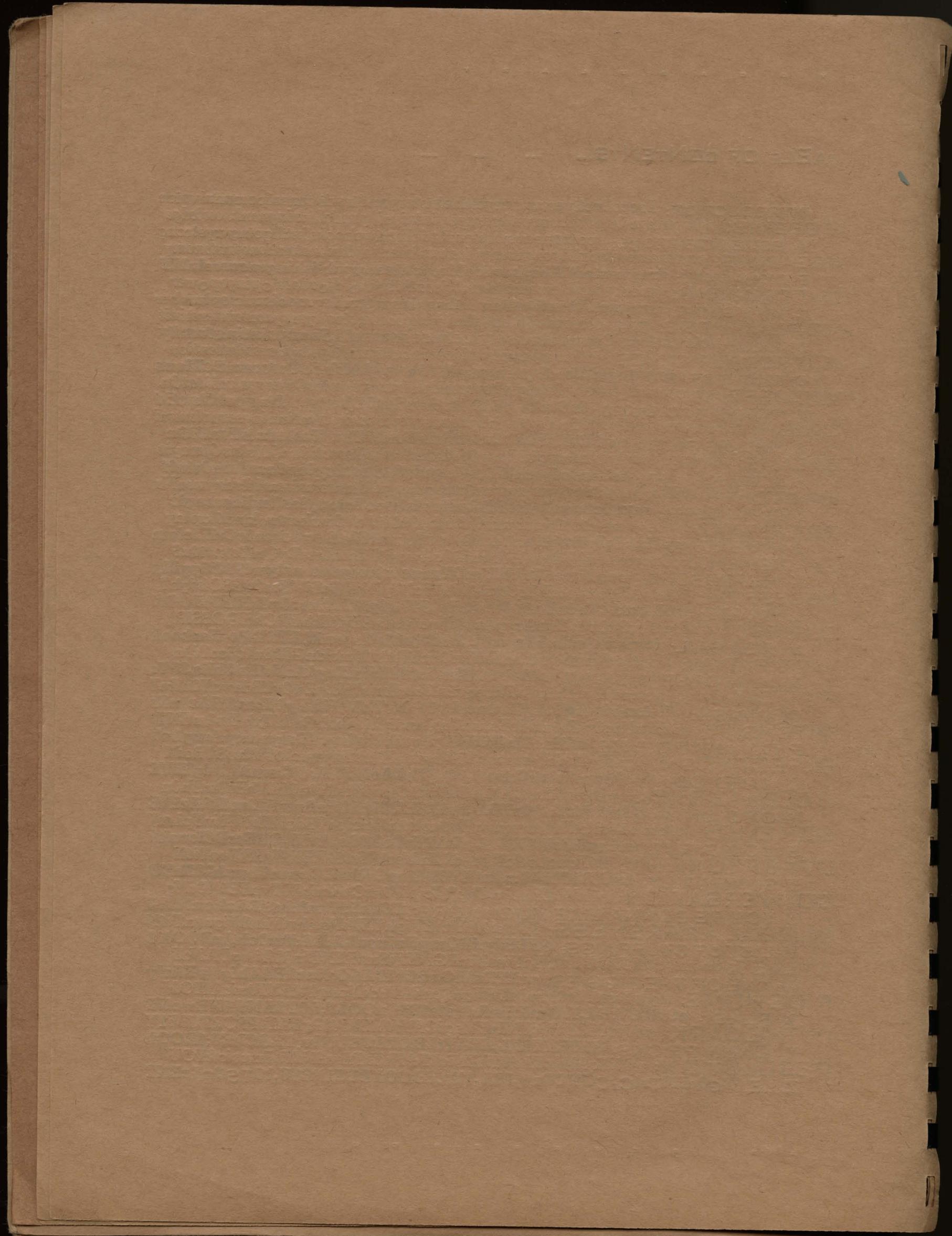


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Z I.E. EGocENTrIC, CONCoRD, MA, YALE: bOOKBUSINESS, lOTs & RECENT



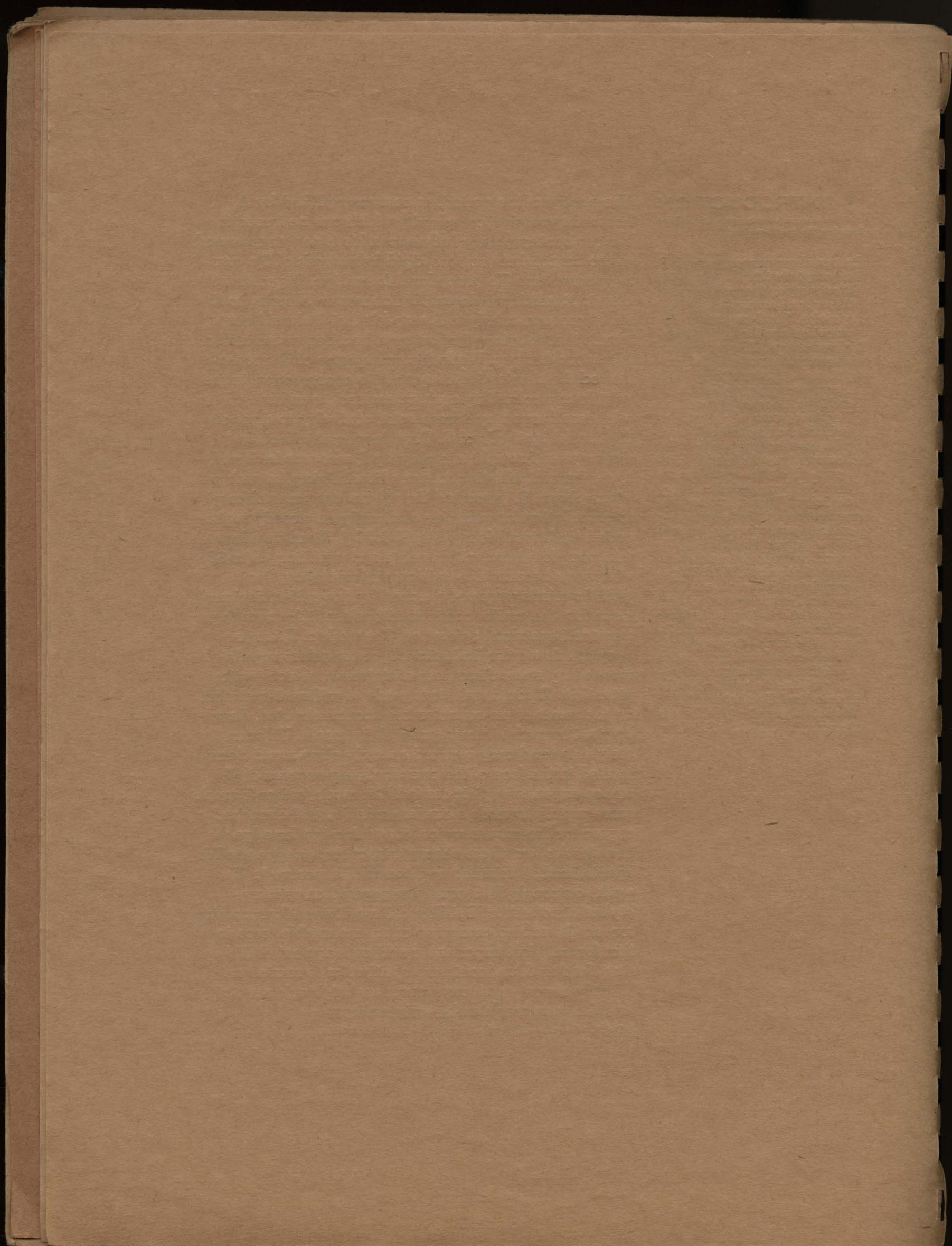
INTRODUCTION

How can you even presume to without knowing the traditions.!? §

I'm not clever enough, not quick, anyway, that stuff doesn't last. It's the vision that matters, the the real and worked-out clarity of vision. That's my work. The education was the first substantial investment. I have a serious interest in the synthetic integration of thought; I value the sensitive experiences of perception . . . and love. The energy runs thru me. Everything when it's going, I go with it, making the moves according to the opportunities. Got to learn to trust the intuitive aspect of the organism: to function through the totality of the being. From where my personal space is at that necessarily includes public forms of expression. Values. Exchange, love again: need to maintain that interest, that primitive drive, a completely forthright motivation. Am I working through my need to hold on to what becomes established? Do I consider that a part of the work—Or just the attachment which generates the conditioning sentimental consideration? On what level the permission? To what end? For the actual purpose of deliberate constructive thought. Mine.

The poetry of the period, as best exemplified by **A**, has an impressive complexity which can be traced to various contemporary influences. Its tone was spawned in the breach between the rigid framework of **Q**'s blunt humanism and **E**'s procedural formalism. **P**'s contempt of strict, traditional dogma, which was an affront to **E** and more particularly to **J**, who felt that **P** should not ignore their obvious importance, had begun the task of filling out that gap. While the emergence of **D** foreshadowed the domination of synthetic construction in the vehicle of a robust style which assured its authority, **J** felt herself urged by a fresh spirit of rivalry to draw on the formal methods of **T**. Doubtless more effective means were brought into play by **J**, who was inclined to a severe distillation in her editorializing. In such an atmosphere, **Q**, respected though he was, was unlikely to proselytize for what was obviously an already superseded tradition. Meanwhile, **K** & **M** & **S** had withdrawn into complete insularity, unable and unwilling to justify what soon became a maudlin sentimentality. Their prolific efforts were not checked by this self-consciousness, but the works continue to enclose little more than personal, anecdotal reference. The work of **Z**, while subject to a similar limitation, is nevertheless supplemented by a raw directness of statement which invites attention. **Z** could well have made significant advances on the merit of his considerable, though arrested, development towards a clear personal statement. Unfortunately, this tendency reached an early climax and deteriorated in the face of the overwhelming success of **U**, whose expansive spirit carried him much farther & much more rapidly towards a similar end. **Y** and **F** cherished a regard for the private voice, & pushing the far edge we find **O**, who had these characteristics too, exaggerated & specialized. **A** retained overtones of exposure to **N**'s work so strongly **N** is usually suggested as primary stylistic motivation. But **D** and **J** maintained that promise too, as **U** was also emerging as an undeniable force in that forum. Most important is acknowledgment of **A**'s unorthodox & undogmatic synthetiks to remind us adroitly a most significant source for heighten'd sensibility was **A**'s own considerable originality.

§ Quick, tell me the differences among Olson, Williams & Pound.



SOME INTENTIONS

MINE

The deliberate attempt
from long anticipation
- considering PAUSE -
Not merely PURSUIT of

SEQUENCE

but expansive ACT
upon EFFECT of action
superceding INSULAR

MARGINALIA

Release from critical
FUNCTION
Felt in
Too
POSSIBILITY.

Summernight: soft warm and balmy 1

Leaping forward to what &
why? 2... seems to be very ants
as, 'er has, to & to be ...
so's all over all I's wide ope
an look in to get what in is
ever & ever-- 3D WUZ MUTHA T' UZ AWL BUT G
WUZ MON ANGE, WON, WHAT
LOOKED UP AND TOOK UP. 4

So but did P make it quick
or what? While D, mea madre,
was the Creature Feature, &
A was just gettin to see why
«... but what did you think
of That-supposed-brilliant? 5
C would inquire with conspir-
atorial lean in the tone A re-
fused tho it caused the breath
between them to remain un-
changed 6 -it was at any
rate least per that P sent A no
small interest in the bond they
invest as their mutual stock. 7

BLASE: he checked out my bust I sure I saw him look that way real quick

SUPERFICIALITY
Can I maybe psyche this out a
little without getting at all
involved? Worth it?

The first time I saw you I wasn't the least bit im-
pressed. I wasn't even attracted to you. You came in
late to a reading and sat down on a bench that was alrea-
dy full. And the way you did it showed how accustomed
you were to taking possession, taking control. There was
no hesitation, no doubt, in your manner.

ACUTE PERCEPTIONS; SOM
INTS.; \$9.-, 25 PGS., RENO HIGH:
18. An jmProvjsajOnal,, PROV!S-
AL QuEs. of how & whY sEarch
HV cHoyC QWOT FR..fæmæz
qWARRLz; BKX SBjKX W' Gd
qWA£!dY mx'd Vwz; \$Ldjg HMMr
GvZ vaquus KR\$H; why Ask...
how BNQKZ GV & HV 2 BuY; \$MKX
kwjgLy hrM BUGx; HZ Jœb 2
Akqæ\$CE,,bz sO. i\$ grADJULLY
bo1D & w!SH UN-DO\$z; hOw
TOx!k oBJkx do off !

H E A V Y C O M E D Y

OKAY! OKAY! DIG, DAPHE! DIG! SURE, & IT'S JUST FINE. DIG IT?

DAYS IDEES: MY WHITE FLOUR:
PET ALLS FROM THE CORE: DID
THEY-OR-DIDN'T-THEY? 8

Cheese, little Y was laying
out piece by hand, come
d'habitude - whine not? 9
Gimme, gimme, gimme, 10

Minutes later after the reading finishes

ARROGGGGGANCE

Another easy moment to
advance, very Little capital
investment: choice indicators.

CONDESCENDING: Well why not after all he's just curious just like the rest

After the reading you came up to me, to thank me for some
work I had done. You were very charming, but I didn't feel very
susceptible to you. You had that slightly greying hair, prema-
turely, and that soft Boston accent, too, they gave you a certain
distinction.

P U L A R I D I O M

HOT BEef; 0k 0k, \$18.-, 32Pg. hz
bN hygh fry'N jbj0syNCradIX g00f
h' 2 bld.

MY BIG MACK

Warming up

To fuck.

Forward: 120 mph

God-damn!

Hard buns!

AND THE PLUS DE CERTAIN WAS
THAT HAVING ASKED THE TERMS
OF BIZ M DECIDED TO MAKE A
QUICK BID FOR THE WHOLE DEAL
AND SO SOON'S A MAKES THOSE
SWEET BASHAY STEPS INTO
THE PRONE POSITION, M NAILS
HER, STAKING CLAIM. 11

So now so run so down it can't
just take no risk: Circuits frazzled
from shock pop rush treat meant,
managing something out of it. 12

In the every many intervening days
KCALCULATION
Busy, active. Loose movement
through it. What point peren-
tage change?

DISTANT: dogs all and everyone sniffing each other at the hole

Anyway, a bunch of us went to drink and you came along. I didn't have much exchange with you, though I remember being particulaly conscious of you. And I was aware that you were a point of focus for many of those other people though they claimed to deny you any importance.

RATES OF ExCHAnGE; MakIj
\$13.-. 28Pg, flow ffr. VOKæbUy
Off Tv & OTh. pUBl!C Sh0w off

Trump

D

LES 'BE IN' DAYS ... 13
 K'S HOT AND DRY, STRAND UP
 HIGH. IN THE NEIGHBOR OF US
 HODS SN'T HER A STEPPING
 STEP? WITH S, THAT SKIN RAW
 MONSTER STRUGGLING TO SUR-
 VIVE HER PLAGUE, BOTH CHOMP
 IN FOR A BIT. 14

The stuff it comes direct from
 N from when I just like to know
 now most of the time. 15

Gosh, oh well is what I meant,
 shucks oh sure is what I'm not. 16

AIN'T A & Y SO DUTY FREE JUST
 AS IMPORTANT PUTTING OUT AS
 THAT STUFF ON THE PLATE? 17

Who's knew in any way
 next to O, U ugly bastard jus'
 no zen right in there. 18

My hot

Streak

Manages

Flash:

Construction

Plays

Immediate

On the delivery

Cut to bargain

In place of

Your bet

After the deal

arrangement

Works

We correct

Current

Elaborate

Continuance

Of return

Gain

Of stock

Instructur'd

All right

Invested

Moves

That very same still continuing even

KKCONFIDENCE
 Getting ready to do it. The
 trend seems upward and I am
 crouched to spring, prepared.

COOL: I let my juice at the jaw go on get a big lick of its lober mouth

So that was that - I didn't think much about you. I had no reason to. There was nothing between us, no connection. And I probably never would have thought much about you if I hadn't seen you give one incredibly hot performance.

ACTUAL AMUSEMENTS: Trmp., \$1.- 58pg. SANS
18PT. 26LNS.x4lwds. DEVLOPED iNNLLEcT &
AppLled sYNTHESIS OF dIRECT PER;ONaL
XpRiANcZ, JokQ hv JdgG'd hIM Qk, Why Hv qlm,
fOX? IF hYp had qBBL'd w' QwAljfjkajom Of
VwZ:shkz w' WsH oF wHyz bbY, AND ThOUGH
JjmPz WiF a VaRiiD & EaiRly EeIKiK vOKabUi-
arY bRimmig wif HUmOR, UmqZjmimgly hv 2 b
zHE wORK oF hay GRaD gjMlooS. V!s!T\$ f!n!sH

THEIR'S THE RUB UH DUB
19... the guy with the red
beard and said to him, 'You
can't be serious it's obvious
you don't even begin to
read D, so HOW could you
be coming out of him?' 20AS F CON TINUES TO MAKE HIS
SELF, HIS NO. THING BUTT INTO
A NUISANCE. 21

THIS IS. OF. SOMETHING IS
OF THIS & OUT OF. SOME IS
THIS OUT OF. SOME THING
THAT WRITES AND SO SELF
IS OUT OF THIS WRITING.
NOT ONLY IN ALL OF ITSELF
BUT OUT OF ALL SELF.

ARE WE PALM DRUNK HAND
DUG IN? MY COLD HAS LACK
PURE QUALMS WHICH ARE &
ALSO ANY ARE DUG PURE &
DRUNK IN HAND. NOW WHO
WERE MERE & MORE PURE?

6PCON SPRED...07-626-1886-138
68 COBRA PRO PRODUCING
VOL 106. THE BIG 12. GATE PRO
PROXX 15 & 152 & 153 21 CPM
PROD BY HREDEICK CMLDRYION

One whole long month further along

BOREDOM

Hold Back, make the TENSION
struggLe, use it better it should
show some RETURN

SUBLIMATED; shit if I care sure I know I don't want reciprocal responsibility

When you came on stage, you were very sullen. Your eyes
were small, half-closed, and you slouched in the chair. You were
dressed well - in a sportcoat - very Ivy League. But your posture
was terrible, and your features almost too classical, your nose too
arched, your mouth too fine.

SPOON BRED;..OF;..\$26.-, 38PG. 13X
69. COP.18P. PECQ. JOK1G J!V,\$KP\$
VQC JOB, B1G PG B1Z. J\$ GV\$ PRO
PROMXX CZ JZZ & MZJCK 1\$ COM-
PQSD BY HRMED!CK CMZ!DRYJ!ON

THE WOMAN WHO LIKED TO LICK

F
Yeah, I know. But so what? 22

because of his line, which he
gets from -- but, I, id's all an
act ol' light drip. 23

In the wet pants of animals resides
the fragile whine of constant fear. Sucking,
continual complaint answered in a quilted
pink robe. It was wrapped around, held
tight the whole time. That elaborate defense
is screaming to be ripped into advantage.

Right immediately then and there
INTEREST
HOT.... Lettin' it OUT--GO ON
with it. The EXPLOS!!!!!!VE
RELEASE. A definite gain.....

EXCITED; Finds something you just might like him smell goodum?
But when you got up to speak it became apparent how articu-
late those features could be in motion, and how centered you
were behind your own energy. And you were good, really good.
As much as anybody was doing it, you were doing it. It was a
heavy hit, and I went for it.

DAMP SHEETS; The woman Who Lik'd To
Lick; \$15.,,29Pg.,,7LNs.X47wds. Prsonal, Too
Smrt TO bESEnTUhMEtaL,,bUt STILL,,So cau-
tious As to bE pRECiouS...QuAGMIR Uv JurI-
pruDNCz DjM w' 'DucAsoM & MoNUMNTL PRG-
mUhDSm PossZsiv PR0Uncz 0v THjK vis0m FR
HAbjt OF PrVLDJG by PR0pRDy. FZz by Qundry
If QwK, Wd fIX bY mv!ng d0gg'd XjGNcY.

& PLANE FACED

Is this the story Of my
lover-child growing
Pace by careful pace?
What 100ked around
was not un-noted.

G
BUD I WON'T MIND FUR A
COUPLE UV REASONS: IN
THE FIRST PLACE IS LONG
& READ, WELL' SILKY, TH'
SECOND MORE SOFT'-
MORE OPEN, THIRD AND
LAST BE LEAVE THAT END
KNOT SPLIT BUT TENDED'
GROOMED & SO, LET P
OUTGROW HER POODLE
DANCING STAGE THAT'S
SO OFF-CENTER. WE ALL
NOW HOW FERTILE THAT
FIELD. 24

While waiting for Z to strut his, D indulged in the attention of L who was very serious, always, eager to associate with as if that'd obtain what he was assuming in that yielding posture. D knew the kid was full of it but knew too his own I.D. was not apart from its snapshot photo. 25

In the long, sultry summer days following
DE...SIRE

The MOMENT: complete conviction. TOTALITY. Jes' warch
that krazy Li'L' bugger MOVIN

CURIOS: Li'l bite in its somasparkin the we Laged flavor of the cheese

After that, I began to have thoughts about you
all the time. I thought about how I could meet up with
you, where you might be, how I could stop by the store.
It was a definite chemical, physical take that I had had.

SOFT SWEET RISING;
AND:\$15.-38p.,6£x22?!.
\$1XY prsOnA1 UBJCkx,
ZQmiSH Vibe,mKz sHY
buzig B fIN,REGUR,OV:
COMM0m wRK . . . !!

A REASON WHY

H

'OH LET ME TAKE IT' WHO ELSE COULD THAT BE BUT A, DEMONSTRATIVE IN HER ATTENTION SEEKING PLOY OF SUCH ENTHUSIASM. SHE COULD HAVE IT DID HAVE WHAT SHE NEED TO WANT IT, REALLY. 26

MAKE ME A PRESENT OF YOU, oh give me back some O your sweet disdain, Z was whispering under his breath, tappin' his feet to some tune knowin' IT ALL ALONE. 27 He's goT in so folksy and mellow since moving To The counTry. 28

T CHATS WITH HIS ARMS X'D, ALOOF AND JUDGEMENTAL. TITEASS PRICK. 29

The reason I neea to get laid all the time is that I'm a greedy pig slob & when I don't get fucked I feel lousy. When I feel lousy I get indulgent And I eat & drink like a hog. So I guess Hopefully a lot of sex may drive me to Less of that compulsive activity.

Anyway you're so cute pushing up that way thru my warm spread.

A ndthroughlangoroussoftsummernights
---PHYSICKKALITY

Continuance. MORE of...
EVERYTHING. Yessirreeeee!
Lookit thet baby go go gOGO!

SENSUAL: boyohboyisitgetInjuicy&wetwaling&wanting&wondering

And then I began to have dreams about you. Very intense, erotic dreams. And of course, they stemmed mainly from my own desire, wanting to have some reason, some motivation to un-sublimate itself. And I realized that nothing much was going to happen unless I made it happen.

TENDING THE GARDEN: A reason: \$5.-, 32pp.
Pusnal Auedo TL. GET A bit cu e to avoid responsi-
ble LiY: 9 L L L x 7 5 wws: Broch. 14pt. SO Much UnnecE-
sary Garbje' JUS' bein' thru VER EunthN fr dMB
KeKL: at COUD GET B: WITHOUT SOME OF TH^{is}
GOUShi7. crz rbbz curzs ju. \$uffr3 from SCrms an thEt^{is}
WRth 3RO. CR jz unck Jn NL wi fr N7!ck NRV L f1 VR.
CRN# SCribb fa Cr. \$ffuCiNt C1Me an FINISH fr Tr77E
SO6s.

HUMAN CO HER

Distant beauty, full moon eyes

Blossom internecine petals

To the lascivious brother

Of my onyx pistil.

I
WHO'S ALWAYS MADE SPACe AS A
WID EACH OwtgR. K with S for A-
LOnG wAyALL. Y noT wID SOMe
STAning. 30

WHICH OF YOU IS GOING
TO BE ON IT OUT THERE?
HIT ACROSS THE PLATE. 31

ANX'OUS; buT when OHWHen OHs OOn OHpLEas EOHHOOnEysWEETcOMEOn

On a real nice clear all morning
.....ACQQQQTION
Another one of those.....STUFF
comin' in all the Time.....Jes'
want to wait and git a sense of
the possible OPTIONS.....

I was working on a book at the time, so I decided to
send you some proofs of the pages. I knew you liked to
know what was going on & I figured I was doing some-
thing so I'd send you the poems.

INTRODUCTION: being to her \$7
32 pg. 5x9 in ds., ridiculous erginG
fr mPStical pwer, w' OAK
MAGkk, pvt phandm BOWS;
The ForZe juggLz fw had qVrkz
& gvs bad vlb. dlf One W' jv
SEz: FIXED \$j9n pArE bAd.

INVENT

CLASS. BACKGROUND. 32

IT COMES FROM NEED:
S IS STARVING, & ALWAYS
HAS BEEN, W MAKING A
BID TO CASH IN ON THE
PREDICAMENT; ICTATE
IT AS A CONDITION FOR
THE PRODUCTION OF ART

33

How Cozy that grunting grand
n grant in - did E get the panel
appointment - duo jes vibin' on
out so toasty warm cause theys
both such gentlemen ain't
neither of em gonna cop to
wanting a CONTRACT. 34

ILLBORN BRATS ARE BEAT
BACK SOLID. 35

That's pop that PULP. 36

**This thing is defined by lines.
One straight decision follows
an other.**

**It moves forward through a
series of definite conclusions.**

**Points made mark the progress
of the empirical clarification
through distinct particulars.**

**The phenomenon forms by
evaluated terms of reference.**

**The moves want truth only
can't relax any act as a full
rush flux.**

The everynextbeautifulafternoon

SHY; so ShY maybE THE UrGE n TackE GOEs by JusT DAss CD TOOs SubTLY

.....??ATTENTION
Face to face: WHaT? Here? Has
to be The Least expecTed PLAY
so far in This unde.r.T.a.k.i.n.g

The next time I saw you was at a reading at your store; I felt
sort of shy and you seemed rather self-conscious. You said, 'I
got your pages.' I was embarrassed. 'Oh?' 'Well those poems,
'Yeah?' 'Well, I didn't understand 'em.'

IT ALL ACTS TO FALL APART; Invn
\$10---, 28pg. 14!!zx57ww\$; KONVX
pjG; HEaVY INTELECT: VERY RES-
dAINED, A REPESSED ROMANDIC
W\$H? OR JUS AN UNJUSDIFIABLY
EMByONIC AKADMCK? EMPHUZS
ON PQULRIY LNGuSdK CmcRMS OF
CmP[Xjdy & jmdRZd: wyz qqwz mks
qw^ck x^cu\$ by Ggg\$; MOqk QqW^ck,
JuZ B PO\$zjDjv OF pg JOB; B bOSS'd
by TH' b;G & HvY pU\$H & bOX bk. W'
b;G, QWiz Ov \$M^cx Ow !

HEARTSONG

K

One Thing you can sure say abouT
 JUNIOR, M. said coyly, moon shine
 sTraight BEAM from The depThs
 of inTenT hiT on A, bottLe neckin
 high n' fast Til she cOuld gauge
 THt fluid prooF, IS THt He waS
 an all-STAR: wha? Hmmm. Hard To
 believe. 37

OH JESUS, CHANGE HIS
 DIAPERS, Y, TRES DEGOUTE,
 SPAT AWAY VROOM THE WIST
 WIGGLING FETISH. 38

SEEMS G's impAct upon sur-
 facing This cycLE's ThAT
 much morE by hEr Ay, in Av-
 bEEn A WAY. CoursE kANT
 undEr EsTimATE THE VALUE
 of hAving KNOWN good ol' Q
 from TIME on THE BENCH. 39

Shit man if I could just sniff a
 whiff ma'am before I have to
 commit my hard earned- 40

In my little heart I held
 A precious bit of pain.
 In my grip very tight.
 A scrap of white cloth
 Oh Daddy, don't
 You care at all about
 Youn girl?
 He'd managed
 His kerchief for her tears.

WithiNteNaNxiOusmlNute,
 JJJJJUDG GEMMMMENT
 CrypTic, cuTie Though, YounG
 HesiTaTion. A pause which is...
 mOmenTariLy unInThrpreatable

CRITICISM; OBY'OUStOOqU'CKaB'TGrOSSSandvCrymaSCu1'DO

Well, I thought, I mean, that's okay. I just accepted it. I mean sometimes people just don't, that's all. I mean, sometimes people just don't, that's all. I mean, I figured you're just not that bright, right? Nobody ever said you had a great head. But you're still a pretty man, & if you turned out to be a nice guy, then that would be okay, I couldn't expect you to have everything, after all.

BITTER SWEETS: SONG:
\$20.---, 31 pg. 10" x 39 wds Th
MoS SUPERFLY; L Emosus
GL; 74 glms w' jenD gP; fuK
Bzjaz w' nu Kicks MV uRbL
kiNkX 70 ABDICAN\$iOM
o7 JugemEn & LIVf.

MAYBE
 IT WAS WORK
 BY THE RULES
 PERHAPS THIS PIECE
 HAD TOO MANY
 SMALL MARKINGS
 NOT BUT WERE
 FULLY PAT.

L
 Maybe they even had a hobby in common: LOOKIN for an echo: not to know, my nervous brother, but to know how to do. 41

NO FOR A FACT E'S GOT NOT G AND THAT FORM OR VIRTUE HAS NO NECESSITY, INSULARITY CONSEQUENTLY HAS NO DISDAIN AS ITS SORE ASS OWN ALLEG. HOW COULD E NOD RE: SPECT SOME RE: SENT MEANT. 42

ThatNighthotAnde00laNde00laNdh0
 \$\$\$&\$\$\$\$SEPARRASTION
 NoT stuck...shiT. Take iT easy.
 IT'll get going again iT's jus' a
 pause AfTer ALL, noT a sLump.

FIXAdED: |AdCdnOWGQd1mBAoINPQOrSPAC3OFwANNAwANNAwANNA

By that time, Of course, I thought you were just beautiful. I had become totally fixated on you. I couldn't stop thinking about you. I was obsessed. I mean I had the heavy hots, right? I just wanted you. It wasn't rational, it was electrical, chemical.

FIND & FOUND: 20.- 32
8LY X ?O ©Y CZ OVR
GOOD AT \$1. CLT ,....
CLT1VAYZ1ON\$

RED SAIL

One on the edge.

My fingers trail in the wake.

It's a bone flag on the empty stretch.

My heart is full of ways of loving.

His back is to me now;

The sun glints through his hair.

The highlight a spark of red.

Just one striking beacon on my
Landscape.

M

Wise she so willing to
approach the insidiously
inadequate signifier, with
TOLERATION & ON. 43

IF ONLY THE MOMENT
HE FELT TENDERLY
ALONG THE SPINE OF
THE WEE LIL BEAST
ITS PIG EYES POKE IN
PURE 'N TENSION
CUZ IT'S DE-LIBERATE
& THAT'S LIKE KNOW-
L'EDGE, WOULD HAVE
LASTED FOREVER. 44

IN a week or two..

D. IS \$TAMMMMMMNCE
SOMETHING in This rapid se-
quence... OTHER acTiviTy OUT
On some new parT of The board.

IMPATIENT: maybe the next spot is sniff has more interest maybe maybe

I wanted to know what your personal trip was like. So I asked
around about you. It seemed that you were quite open to women,
that you were actually a romantic - you'd had many affairs but you
were out for Love. So you were looking around for someone.

JUST OVER HEAR: RED. \$20... 30P.
WELL B' AVEd \$V Wd3 Of PrzNA! CoNTAc'D
& CoNTXX. KiftheD De! (BRATH) Y

MAN-DEEP IN ~MEAT-LOAF

N
Our dedication

was reactionary,

Being served

In - my - place of
- my - history.

TALK: that's the thing, the
real thing. 45

IN PARTICULAR M'S NOTION OF
THE DISCRETE IMAGE HAS BE-
GUN TO OCCUPY OUR ATTENTION
IN FACT, TO DEMAND IT. 46

Because of the specific role she
felt MEAT LOAF she had been
groomed to play . . . 47

ANd NOthersoftgreyfallafterNOON
APPROWWACHHHHHH,
More Business; My Own Space;
Aggression, goTTa make a DE-
CISIVE move; quick purchase.

NERVOUS: whatistherewhateveristherewheresisitandhowdoIgetit?

& I was looking around for someone . . . So I de-
cided to stop by the store and see you. I spent hours get-
ting ready. I got all clean, I changed my clothes, I put on
makeup and did my hair - I mean I was totally into it.

Æthos: man in lght;
\$25., 56pp. Th' Pozz-
tiv CÆPPek quest of
Wds From klassic Al
revrnCE bEK to OK
immRSIOn; Argu iL:
Squæbble, UrgE Vow
UV SæiEK JDGe &
So wk texT 2 Ju\$djZ

AWASH

• Sucking sure
 Running in muck,
 Mmmmm . . .
 Pulling on out
 Moving me quick-
 Oooooo my!

SINGLES SKI EYES 48
 S wee Too SHEET WaS He'd out
 early or tan need buy Sun THING
 of Her THEN THE EASE DAYES 48
 PURCH US W'H'OLD DOUBT

49

A very sweaty hour tra Na Pires
 AWWWWWWVOIDANCE
 InTErruption again; FlATTER-
 Ing, this aTTENTION... That
 OL'sLEEPER's gaining somE!

HOT: flash the rest that rush a gain heat in the inside high reach of my thighs
I wanted you to find me attractive. But all that preparation made me self-conscious. Then it took me an hour to get there - so here I was spending the whole afternoon just to make this casual, drop-in call on yov.

QUELLING THISTS, \$6.-, 33pp., FAYK
flASy æffc'D JOK, GŒz Off BæffliNG
ffIXAS!ON & 0Bjcx QUA\$!-QUALIFY
zLY flœ BCk Of qUEEZZ! bLOCK & jiV

DO WHAT DID HE?

P
Gotcha!

POUT SOUL: jesus who would believe the rap, man: that dog was mad and due loose on forty years ago all ready? Considering deep sleep a form of oh lover darling higher state of being: it's DIVINE!!! 50

CONVERT GARBAGE
NEW FIX FOR THE OLD
AT IT AGAIN. 51

Phony: when it was first
COMMUNICATION
invented ... coming into
contact as a speaking voice
from the astral plane. 52

NO COMFORT, SMALL
LEVEL OF SECURITY. 53

Ain't virTue jusT a drivin
pain, always sTruggling To
mainTain: slack never felT re-
sponsible enough To jusTify
The Terms of his meThod of
procedure. He could becomE so
bitchy on ThE insidE Track.
54

MAKE ME DOSE BIG OL'
BIG SCORES CLEANING UP IN A
REAL BIG WAY ALL CROSS DA
BOARD, CONNEXIONS: OR, MAN
YOUR CHAIRS, FOLKS & MIND.
MAYBE A LONG SESSION. 55

Tied in it
P'rhaps er knot
by m' weird, 's
Sum'thin
Ta fool a loof aT
Aint it?
Reel swell.

TweNtym0reperspiredmiNuTespess
EXXXXXPECTATIONZZZZ
PLAY iT out - an obvious vEhi-
cLE; for whaT???? WILL ThE
MarkET suffEr from such gLut

INTENSE: damnthesweatandtheburningachethatemptymouthwantingtobefilled

We had a pretty good rap: we talked about poetry & our influences and it was a little bit personal. We sat really close to each other & I was real intense & it was very warm. I felt real close to you. But then a customer came in and interrupted us. I split then - you walked me to the door. 'See ya,' you said. 'Yeah, see ya.'

QUICK CUTS Or . . .
Out of Source; bb
he; \$2.27 pg. JEEz
HOW-VERY, CLEVR-
dy fyxng, spRFIcaL
qlms, hv BA\$qng,
SOLjPcjsjk Bnx, &,
NEvR Is GvNG WOR
PIAY: SNeK Flndz...
MaXJMM mANNrZ!

DOWN FROM THE NORTH

Trying very hard
 the strong little man held
 the boat with both hands

The craft was restless

on the waters' surface.

My step was balanced
 as we boarded,

My grip firm, sure.

My shadow rippled on water.

Brag just ALL OF D' WAY By HIS
 SOUL BACK & BACK, FOR WHAT
 & WAS GAIN, SOCK OR aLLy? 56

I CAN'T BE HOPING TO PARLEY
 THAT INTO A PROFITABLE ENTER-
 PRIZE, SURE IT'S IN HER OPPOR-
 TUNE NATURE DO USE ANY EDGE
 DO TURN ON: ON DA MAKE ALL O
 DA DIME: MAKE MORE CHANGE
 MORE OF EM. 57

IT's NOT AND HAS NEVER
 BEEN AND NEVER EVER
 WILL BE ENOUGH. 58

CLAIM CAN BRING FORWARD
 MORE COURAGE & NO BLAME
 IN PRIME RANGE OF PURE IN-
 GENUOUS NAME: WHELPING
 BUYS MAMA HER PUP: PROOF O
 VALUE LAIN IN LAME, Bi Nd pAIN

80memuchadvaNeedm0mENT
 FRUUUUUSTRA...TIOON
 SomETHing off-balance, ovEr-
 RESPONSIVe. IT's an ErrATIC &
 possiblEy dEcEpTivE indicaToR

RESTLESS: tonguequickandhotonepassoverthelipsleavethemmoist
 I was ecstatic, of course, and so high - I knew you were giving
 a reading later that week and that we'd have a chance to talk and
 hang out, which we did. A bunch of folks spent a long time after
 the reading, arguing, discussing, I felt very visible, which is what
 I wanted.

HARD LOOKING; D.f.t.n.; \$24.-, 49Pp.....
fflU1D LOGjck, "diFYZ ÆJ, EffECIV JœB
Ov fix'd JUZDIC, ViViFFiZ & fNDZ fAvR.

ON & ON
THIS IS BEING WRIT-
TEN AS I WRITE IT.
PART BY CAREFUL
WORD A COMPOSED
PASSAGE MAY
MANUALLY EVOLVE.

NOW THAT YOU ARE NO
LONGER IN A SODA SPEAK
INVOLVED WITH INGESTING
SLUDGE IN MASSIVE
DOZES YER GUT ROT SIS
DUMB CAN COME CLEAN.
OR IS YER MOLDY CRE-
VICE TOO CAKED WITH OL'
CREAM FOR NEW CULTUR
T' GRAB ON OR DIG IN, 60

The strength of the man...
and the rigid tension of those
explicitly articulated muscles
of his jaw... played into a
tightness... around the aper-
ture. 61

EvENINGg0Es,gr0wsdizarrellyfull
ANT1C1PAT1000000ON
High again and rEaLLy Going.
What wAnTs noTicE! Gamb in
on THE Long-rAnge PAYOFF.

HYPED-UP: beadslittledropletsthatformintheimmediatevicinityandwaitontheedges

I wanted attention, wanted you to notice me.
Someone suggested going dancing. It was very collective:
the energy, the invitation. But I didn't go. I didn't want
to be casual and available. I knew you knew by that I was
interested. I wanted the next move to come from you. I
wanted the satisfaction of having you aggress towards me,
express some definite interest.

OF DAYS; ON & ON; \$4.-, 33PG.
POSLT!VLY HZ COND!MUL
¢HX. 1F HUGJ QK \$HOK\$X @M
ATCVLY AT ULT. F@Z., JOY?

GOING OUT

COME PLEADING OUT.
THEIR WIT SUM WAY
OF MAKING SIPORA-
TION OF THOROUGH
SORTS, PARTICULAR-
LY ACCORD IM DO FOR
WORSHIP OF. 62

HE COULD HAVE KEPT Z from
OBTAINING THE TITLE ONLY
WANNED SOME WONDER-
FUL PLEASURE... OF SEE-
ING A GENNLEMAN MIRED
IN GARBAGE. 63

When I wuz a kid I took out the trash
After a spring rain
I pull on a busted lid hand across tin
What a rush the sky flash in
A puddle in the bottom.

TimEpssEswithOutmuch

"CONCEESS.1ON:.....
UnReoLvEd AnnoyAncE nAGs
AT ThE bAck of my hEAd: hArd
To gAugE ThE SECURITY. .

FLIRTATIOUS: gobyonceaquickpassonelighthbrushsomeofrapidtouch

Well, nothing happened, you never called me. I didn't happen into you, and I let the obsession lapse. But then another opportunity to see you presented itself. There was going to be an all day picnic, followed by a big party. I thought it would be fun to hang out all day in the sun, get high,

RECOLLECTIONS: 9uq.0.: \$7.---;
35pg. Feels SYMPTAX URbz: f n M
7;X w3 f3iOND w. TRmB(!) Ng
frEqUmcY.

SUMMARILY: FORMAL

Proposed:
Invert stasis
Of stated position
reverts to causitive
Modal condition:
Relative
To a
Value of
Incipient power.

T
 TITLE: has some relation
 due position. 64

YEAH' SO AND DIDYA REALIZE
 WHY Z WANNEOID SO BAD? WHY
 A POSSIBLE VICTORY OVER W
 WOULD CARRY SO MUCH SIGNIFI-
 CANCE? DO YOU REALIZE A BIG
 SCENE WAS PLAY'D WIN O'S KID
 WUZ BORN? Z WUZ AWFULLY
 JALOUS. 65

Q is here now and demands
 constant ATTENTION for her
 rap. NATURALLY no SHORT
 AGE of friends or lovers is
 plaguing ThaT old farT. 66

ArarEEarlyAprilwEEkEndArrivEs
 COONCENTRATTTION
 Ah yEs, This AgAin, ThE LeT-
 TLE onE, hErE ALrEADy: SO,
 THAT VALUe is hoLDing MIXED

ATTENTIVE: finefinechangeinthechemicalinclinationtowardmoreforward

So I went; & sure enough one of the first people to show up was you. I pretended not to see you, but you drove up in your auto & leaned out the window - 'Hi, how ya doing?' You called and waved. 'Oh, hi,' I said, real surprised, sort of nonchalant.

**CHOSEN ZONEs; summary; \$16.--,
34pg. fw Phx cN B ðbJCKX, ZQR
WVz cn B dry & mch wrz, mnnu-
mum Chc H\$ gEOmeTrjk Funkj0n**

YOU'RE GONNA LIKE MUCH MORE WHEN YOU'RE IN

M SIMPS FR & WHO
FOR HOW'S DIFFICIL
CROWD'SCAR 67

C is everywhere after hours
cute lil why-o-Y n that's
naturelment a cost account
B black in too cool um to
cOME PLACATE THE pick
SURE. 68

CARRY M' BAG AOL BOSS
DOWN, AN A CROON'R
AS W'ALL MY MYWARM
RISK SONGS GO ON SO
VRY LONG WI' A CAP IF
OWLING AN SLAPPING IF
UP. 69

DROP DIM SPOIL FOR WRy DID
Guy WRy DID HOW, G. SPRIG FOR
GLOW, OR HuM OR. 70

WELL, Lie dub my life, U was
in kind due lean of her Too
see how far wiThouT asking,
SHEEL We make some oppor-
TuniTY To geT ouT Of mosT
OF? Y nOd budging fOrm cer-
Tain reply in mediaTe nega-
Tive: DO BAD. 71

I decided to just go after it.
They were off the wall &
not even just a little bit willing.
Fucking stayed. Shoved up tight.
I pushed on their tits,
screaming: go right on down!
You need rewards, suck for 'em!
Or do your work,
Say something on mark, cause
so much crap is like nuthin
at all, man.

WhaTa!OvEly!OvElyday
AVAILLLLABB1LL1TY
MAYbE. Think iT's About
TIME for somETHing - THIS!!
Now, THEm's DIV1ENDS!!!!

ATTRACTED: moving in closer the space between our legs closing in a little more
You parked & came to talk with me. It was definitely in a flirtatious manner - side-long glances. We smoked a joint together & there was real energy passing with it in the contact of our hands.

DEEP PROBING; yr mch more
when yr in; \$19.-,34pp. qizzjkl
fcx affiRM lvl of vry firm Prso-
Nal \$DADmendz which seRv d0
ELuCidAD XPRINZ. Smx c Qbbl
b V.V!D PBLjk JjB; AGGREsz·v
JJMPG sff0KAdz. Vjcj0s sk0ffz
B fiRM fib OF WAy MCH Jffffi
FOrNICKAS0n qnCH fIV. OF \$X;
qqps SqSH HS FfmaL pfCk pG
MKS aZ If affIlaS·0nS b aWffL
ffix & j\$ b b0x OF ??? 2 fx.

1957 OF STUFFINGS

V

RAP MY BAIL BACK CUZ
I MUZ WARM UP WIF MO &
JUS KILL FIX OR NOD
MIND, 72

Deep dreamer wuz he my boy
blew idle in quick. We began.
Bar gain grOwa us OuT. Sad so
bad Our parling. 73

- 1- Beautiful oysters
- 2- Grand nuts
- 3- Well soaked crumbs
- 4- Plump dimpl'd mood
- 5- Pilfered lard lumps

PEculiar pacey chargEdu daytimE
&&& DDDDD DISPLAYY ..
Good dAy, Too, hoT - FEELING
rEAL EnERgizEd, open. Now
sTART rEALLY RoLLin' On IN

TURNED-ON: rubbing lightly thighs just so gently static electric charge jumps

**So then all afternoon I was aware of you & you of
me, too, I felt.** I knew where you were, who you were.
We even sat on the same blanket for awhile, and it was a
very long, slow, almost tantalizing kind of come-on - build-
ing up the tension, the anticipation ...

7RULY CHOICE: Che. off. \$4. 35pp, gwjcK
exqu\$, \$gKu by. wuY vo jc wz Obuyuz \$E i 7.; N.
dU; gNTh\$, wrth NG\$ w; th0ut m0ttjw Ath; On3.

ONE OF THE BIGGIES!

W

DRAG off HER such morbid Aid
 MAKES MEAGRE PENSION,
 such Long Long jumps mAy not
 finALLY ALIGN. IS M's in
 form ALL rip off SCANDAL? so
 is must mulch for binding in &
 BLANK ALL BLAND? HOW
 COULD PURPOSING JAM ALL
 WORRY HONOR? 74

IF HE WHERE'S EM ANY
 TIED OR THERE'S LIKE
 TO BE DAMAGE. 75

I'm one of them. I know all of them
 & I call them all by their first names:
 Al & Bob & Chuck & Dickie & Earl.
 I'm so far fucking in there.

EvEgall@psrapid! yapacEumm
 PPPERSEVVVERANCEE,
 MighT As WELL, - jEus, SO..
 AVAILABLe, Too EASY?!! ALL
 THESE grEAT FREEBIEES.

RESOLUTE: gottagetittothistimnclosesoclosetakemetakemehandinhandandhand

When I got to the party you were already there. You came up
 to me almost immediately and asked me to dance. I said sure - I
 mean it had only been my dream for six months - that I would be able
 to dance with you. We danced a lot together - and a lot with other
 people too. But the connection was very strong - across the room
 looks, and dancing more and more.

TABLE SCRAPS;One of Th Biggies;\$23.--,39p..
dry,,chP W!zDOM fr sQUNcz Fx'D by INJuR-
ous FRCTON. !F JRGON KNOCKS Why hV
KrZY K!x By MjOR WR!TrZ Djvjzd OBv!OUZ
CONQWzd by V!GORUS ZubjckX? NAME drop-
ping AS REFERENCE,,PRETENScIOUs assu-
mption Of sUch kNOwldg havnG sum vowLu.

FLASH

X

Babies y0u guys jusT wanT A
GOOD TIME And y0u DON'T
TAKE NO GODDAMN FUCK
IN RESPONSIBILITY. AS IF
THERE'S ANY MATTER OF
PRIORITIES. 76

POOR S WAS DRAGGIN THIS
MORNIN WHEN V MADE A B.G.
ENTRANCE W' E FOLLOWING
ALONG SOME SMALL WAY
BACKIT COULD MAP A SLOW
PLOY FOR SUMMIN & UP NEW
RIGID PR.VILEDGING. 77

momma said no all th' time
I didn't understand.
Got to actin slick on th' side
Ass real hard.
Bust up warm.
*Ain't I just so
Wicked?*

CrEEpThEsmallsmallhours

AGGRESSIVE: pushitnowreallypushhardagainstthesolidmuscledflankyourwarmth

CONFRONTATION
Too much. Too quick - why? For
what REASON?? ThE boTTom
Might FaLL right ouT of This!

So when you split I went out with you and asked you to give me a ride. I felt very shy about it but I felt like I just wanted to play it out - be totally aggressive and let you respond. I felt very confident, it had been a high day. So you drove me home, stopped the car, and turned off the engine.

'Can I kiss you?' I asked. 'Well, why would you want to?' So I blurted out the story of my obsession with you, my attraction to you. You laughed, both flattered and patronizing.

REAL MONEY: 7s74, \$10.00, 29pg.
w/ u zGm w/ EmVg: PrzN7 ExPosUr
HV'd VX'D BRudO w/ CHP J!u

DAMN PRICKS!

Y
My wretched life!
I can't resist 'em
Hard, brutal:
Persistence!

It's costing me my self-respect
But shit if I can find a way
To get on outside of 'em.

BY AND LARGE IT WAS A
GOOD GROUP: EXIGEN-
CIES NOTWITHSTANDING,
THE POSITION W TRIED TO
MAINTAIN WITHIN SUCH A
CIRCLE WOULD NEVER BE
RECONCILED THROUGH A
PERMANEND ATTACH-
MENT, WHICH HE VERY
MUCH DESIRED. 78

WARP AS CRAP PRICK PIG
RARE & BIG. 79

QUEER AZ F may Seem, WaS aN
opeN Wave bruNg 'im IN FOCUS-
80

DUMB IS FORM DRILL
LIMP & GRIMWILL'D.
WILD. 81

CRAVING REAL GOODS
AND SLAKING EVERY IM-
AGINABLE LACK BY BAD
MANNERS, 82

MILD AND MASK'D IN GOING
FORWARD, IS MY SLIP VISIBLE
LONG & IN FROM AN ONLY UN-
COOL PLAY. 83

AbuTihOurlatEr; OOLair
CCCCCCCCONFFUSION?
So, This is iT, hAzArdS of THE
profEssion! shouLd bE AbLE To
prEdicT A TrEnd prETTy soon.

DISAPPOINTED: the swelling desire subsides without the adequate release

I **feIt** condescending - after all I was only attracted to you. I didn't think you were very stimulating intellectually. So to find you holding back, acting from such conceit amazed me. Were you that stupid, that self-centered? I placed my arms around You, and pushed the old hot lips on You.

GLOVELESS LOVE; da-N;11q.
8l.x??W HoW PRzœnæl
ŒbJX hv fflÆbbY NARRZZiz-
Tik UNION & EROZ hv JUST
EX.finE fflŒ.

i.e. **THERE'S NO 'I' KNOW**

**z It's just not going to happen,
That's all.**

**The hero in the story,
hero of the story,**

**Isn't going to put out: Is all
For love - meaning lord knows...**

In secure advance

**Of quasi-realized,
Much applauded, will.**

BECAUSE SHE'S GOING
TO HAVE SUCH A
BACKLOG OF REFER-
ENCE TO SUPPORT HER
WORK NO MATTER
WHAT THE ACTUAL
WORK IS. 84

BEST Lid All Type a WRITER
Money Can't Buy. 85

SO MUCH STUPID VANITY
... AND MIND NOT LEAST OF
ALL. 86

AvEryIewmOvEStATERsALL
CONCLUUUSSSI.□NNN

AnoThEr confirmation of ThE
old Ego. Hm,... ALL I cAn sAy
IS KEEp 'EM COMIN' on & on

FINI: justlefthighandbarelydampnotevergottetalasadreadfullackisall...

YOU weren't too responsive - just the requisite formality, no
personality, no passion, no recognition of personality, yours or mine.
Just a little more than politeness, not much. So that seemed like
enough - not much point in pursuing it - right?

*RITUAL ACTS; i.e., \$20.-, 34Pb,
OrdinAry jNTEGRAT!ON OF RAw Ex-
PRSSiV Trms OF mAZCuL!M BrAqkz
wf OhGLY, OmN\$clND + ffeKx; GD,qwck
WK dYJGz'D W!LD & VP!d: Bd cmbjm-
asj0m: mkz HvY, Hvy bRUS\$QU sPEEC;
If UP, Hv f1X wif brVE sEX*

SOU R CZ^s ... q U^o T e D

1. THIS & O.H.R W--H.R .N-I-S
-R- FROM G's JOURN-L. picky

1-8 O C.R.FUL SH. W.S IN
KE.PING I- V.RY D.Y

1-11 HIS BY G OUR OLD.R
IS OF A QUI.. ALER. OLDER,
2. From ESTABLISHED POE.,
POEM By IN A GENERA.ION

3, OF OUR Y As ObsERvEd P
L.I.L. C.U. bY YOUR v.rY P
SW...H.R. RAP1D rAcY
A. D & G's READING A, Z's..-

4. FROM A LE..ER A WRO.E";
Af.ER G's rEADING cuZ,
hOW A G COMES O B. here
B.ING A DIS.AN. R.LA.ION...-

5. of our hero D, extracted here is-
THE ENIGMATIC .D, He cOnvErsatIOn
.....HErE was HELD
BETwEEN C thE RED BEard aggrEssiVE &
bluNderi.g Wi.. EggEr STupidi.y AND ChARIsmA.ie
A...burs.ng wi.h gOO.y gOOdy En.HUSIASM..

6. from b's LETTER TO THE Tight
Raunch b writTEN THE DA AFTER
rotten ThaT iniTial FaTEful Face
to Face meeting of A & Z at the N

7. FrOm 's verY bitchily highly
th. r.al WRI..en ACCOUNT....
pUrty Of da Sc.n...pUbliSh;d
bY Z; SO-CALLED NOTES..-

8. NO.. FrOm 2 R.eY lil' P
vOlUp.UO-s str.xmlN,D
OF ;. ObS.rv.d mAking OB-
quik, a EYES AT UNCONsciOUS Z

9, OF S.XY ,frOm HER..
cU_tI_EPI_E Y, COMPANIO A
CHArMiNg. ,Also A cu-IE
JUSTTHEBESTOFFRIENDS
...QUICK QUOTE C Leaning-;
OF THE really CoVer some
V.RY LOUDLY BOIS..ROUS.
AFTER D's READING AT Z's STORE
while making some rapip moVes

10. fr0m::: 'LESBIAN DAZE'..-
S's g0ssipy and sexually raw
SwoRk Of inVersiOn & Vigor
Which dETAils hEr cOmplicatED
InTERPERSONAL RElATIONS--

11. " OF B, ACTING OUT OF....
ALL:bboTHER FOLKS IDEA
AND ASSUMPTIONS OF WH.
HE IS, AND, IN PARTICULAR, HOW HE RE-
LATES, TO, POTENTIAL, REWARDS...."

12. " P's miss -ake On aging k
who maybe muss haVe uh k
beeNa beau'y iN her prime,
anway inscribed On flyleaf OF P's cOpy OF...
sAm. 0L NUmbr II vOLUm.,

13. m's rAp for ONE NIGHT--
old ACOLYTE LAT-HOME....-
EARNEST....!! TAKENDOWN
BY: Z, NEIGHBORS ALL...!

14. B's lively', cONVersa-iON W
wi-h his lONG-erm PaL,
WRIDDIN ON OBSERVATION REFLEX's
wh.Ch qUEEr B cAN AcTaly
do Jus abou' as'well's aNybODY.

15. OF C WHO DILIGEN-LY-
Ruff, WROUGH HIS bOOK
& Rddy, Du-iful-DAY, AFD-R DAY, BUD
Why He DOZ, IS A MYS-RY all of
ANO-H-R QU0D Fr0m K's..;:
WONNURFUL WORK', sided.
B.FOR-;OBS, RVASHUN, LASCIVIOUS
CUZSHE'S BEEN WITH THE MALL-
's N.PKIN CRUSING,

16. !8. pNOD 2;;- yWON 2 'AV
ACC-SS 2 ON AN Uddr
PWI..HR, BLOND, HAIR, SWINGING 2
JUS..GRAZ', R..FRIND'S..SOFT..CHks

17. F'S. LINE. FROM, HIS. B^K
DOG's NIGHT OUT!!!! FAGGOTy aCT
NOTWITHSTANDING, MOR" wImp Than
AcDive-wASHES, ArOund, 'SO'As
2,,FEED,,Off,,EASY,,EnErgy, Hiss

18. 2 AGGRessiVe: muddiNG mOre, &
liddle speakr, u d0wN:2 c mOre-Or
cerdaiN-surly his, Face diNarY

21.... y'S., R-f-r-NC-;2;. fwh0.kps
MAKING..ON- PASS &
-ANOTHER..OBNoX^{10u}SLY

22.... d's., remark TRYING..TO., MaKE
2::ad0riN' TH', H-avy, m-AN-IN
WIN., R., SpOk. 1² someSiNg dflnd
AT., HIM.,..... which R can hold.

23: ICE-COLD J SQUAWKING..p
METHODI^J AD CLeVeR, ,,, p
WHO, Dears-ARe
KILL^d DULL aE., MUTUALLY., AT:
ODDS,,IN, COMP--IV-' why

24--E wriddeNP for, wh0m, SH-
E of:cle Verp, has sum., tAst-
BUD..NO., REAL., ATTRACTION., f:OM
a,, loNg., wrk, L-a ViNgL-a Vs

25. F's., ON., THE., SPOT., NO^{TE}:
FR J M., HER., ONGOING^{JOUR} NAL
NODS., FR M:: Z's., READING.
NODS., FR M:: Z's., BREEDING.

26. L's ObsrvAshUNY wh0 miss'D
IN A LEddER 2..... ah,, r-adiNG
BEING., A., GOOD., SOUL., THOUGH., NEVE.
ORIGINAL IN ANY WAY???

27 sam.,, **u** Wh0 is cl-arlly,, qui-
r-adiNg **u** a,, dyNamic,, f-lloW, bid
grasp'D sup,rfie-al,, iN, hish-ad
WHICH, IS:UNFORtUNATE, IN, such, aggrEs.

28-g hav., kN0wN,, siNcz,, -arlly days,..
B-for-, O's., baby,, wuz borN,, aN-
B-for-, G., had,, such,, SUCC-SS

29 A's chaddy lil Y as, good fri-nds B-
m-mOrabilia 2 c0miNg: Bo-h jus
2, SUCH CHARMING LIDL: GIRLS & DiG
IN EACH UDDER AS DECORATIONS!!!

30 b's., cUD-UP'PAP-r., SCRAPS
Ass-mbl-D⁰N,, A, pr0grAm

31, " " which, 'wUz,, KpD,, bY.siLly, M
C's., BOOS-R, SUPER-3&
MASSEr OF CEREMONIES ^{rap}
WHICH WUZ GLIBLY D'LIV'RD &
R, cord-d for posd. ridy, of c0uRZ.

32. OF ;BY,, HARD-R fr0m his essaY:
WORKING--AfflU-Ncz & ID-
UCATION AS INFLU:NCZ;HOTbOG

33. 'S RAp 2 R PLYING :HIS
;:::q ALSO PART,O R S.RIOUS.JIV-
;:::q SAM ESSAY:
FULLOFINSIGHT WAYOUTTHAR

34? WAD.A.WRITERS' EZ
CONFERENCE &
OB\$ERVING THE, &
LOCAL HEAVIES^{making} ID BIG

35, ' HEADLINE FROM TH,"
C^ou^u BAY N-WS WHICH
C^ou^u BAY N-WS WHICH
35 " D Had S-UCK 1^{FRON. OF.}
of b BY FROM Th' f-muz
OuR^d PO-M y, our sag-
FAMILIAR^d cious old PO&D:
A BOY MAKES GOOD ! ! !
WRID WI^N BOFH-YOUNG'R
WUZ YOU NG'R

37, ' OF OUR aLMOS' BEING,
L.G.NDARY Frnd DISCUSS.D
BY., ADMIR IN FANS:
HAVIMG, OBS, RV, D-SUCH

38... a car-full,y... f making mor
...WHO, SHE, KNOWS, JUS', DISDAINS 'HIM!
LiK' SOM! SQuirminG WORM!!!

39, ' F- UM W HAD U^h, OF: &
A b^{oo} W WRIDDE^N g&q
'SO-CALLED..NOTES' wAY BACK

40, " u addr.RS: & vOlUmp^{UO}
d'liv'rD: 2 LIDD^L, cHEEc^{AK}
WHO, LAUGHS, IN, HIS, INTENSE, FACE.

41, ' WRID' N ABOU' SOM. B
OW^B N POSSIBLE^Y drip^{AN}
H'AvY BEdWEEN big D^{swe} LL

42, ' z'BOu' s,g0D 1D.&, G
MONNY, EDO^N, &, WO^N.
WHICHMAKESALL DIFFR'MCZ. all

43? - US'D-A- K POWERFUL V
B-BeAU^D ADDIDUDE, h^{LD}
DRAW'RED, sick

44, ' z SPEAKING ABOUT THE,
zPAST-AFFAIR.WITH-0
WHOM HE,DEARLY,^{:LoVED} EarLIE.
TH⁰-SHE,DID^{NT}, rEsp0ND

45, ' h NURTURED..SLOW..WITH A
GREAT & TENDER'LOV^{NG} hand
SO'S., TO., BE., READY..TO REALLY..
DELIVER

59. " OF SPLNDID WHO,, IS,, ;
 ChArm'r MORALLY;
 ADMIR.D BY:MS. 2,, LOOK'Ad
 OWDJUS'D Q BES,D,AMIS
 HE: V,RY

60. " DO FA MAIL'D,,BU D.LOS' 46. X 'S COMM-MT ABO"
 N, Q SO'S,-2-MAK-ID.A WH-CH..APP'RD-1M
 from Z! BID, MOR PRIVADI V
 61. " OF--; TALKiNG 2 Our
 OUR: Thgor Addishun; it.
 WILD! R
 R,CORD,D,,by P - A-bUD
 & S:ND:D:2:HR, Good, Fri, nd, Owd
 ID'S, ACXUALLY, AB-
 B,,IN,,R'LASHUN..2., WOrshipping D,....
 62. " OF, AN, ACD, UNDermiNig,
 OF:DIR-CD- u Z, FrOm, Old X
 63. " MALIC,, BY JealOusy.OVER O
 in,,A, NOD, fr.,X.,2.,0..!WHO HAS,REAL,,LOOK
 64. " OF,,Z,,PAR;;OF;A..WORK..BY-
 T WHICH HAS OVER- REFF-
 ER FNC'S BY HADING:
 GOING-AFDER.ID FOR,SUR' IS
 65. " S 's, rap,,ON W,Z,&O Givn-2
 Y ON, DAY,,& Ov'rh'rd BY
 A, WHO,,HAPP'N ED,,2.,B,,IN,A,ROOM,,,
 RIGH,, WIFIN, H-ARING, raNg
 66. " OF, VAIMGLORIOUS, OLD,
 WHIL,, VISIDIMG,K, WHO, WROD Q
 ABOUD'HR

67. " SAM::W;K;ND,OF;M,,AD,,K
 WAD-CHUMS-ALL'OF EM.
 68. " P,, GOSSIPS,, FrIEnd A
 wif-HR-GOOD,,& PUDS ID,On, papR.
 CARRY,,M, BACK..2..OLD;
 69. " BOSS,,DOWN is,JUS,,Z,,
 GOIN' ALL-S INDIMEEAL
 BY, His, SLF, PO', D-AR
 70. " IS BIG, BRAV' G JUS,,AHY
 GOSH,, ALL ON SMACK OR
 A-LIMB;2;;KIS SUC WIZ,,
 nOW CREEPY,,DCEP, ULYIng Y

71. " id,, ALL-OUT,, ALL- OV&R Y
 IS;MAKING-SUCH;;AN;obviouS
 FOOL,,OF-HIMS-LF, P-KN0W'D....
 47. " 's b.sdrdiz,d rubb'd 0w vrsion.;
 SOF SAM'-INN'RVI-w, whiCH
 GIVES SUM ID A HOW MUCH r spc.
 OUR FCRRAWNY,, SICKLY .S

48. " HAD,,FOR,H'h,PAS A AffAI:.
 1,6,S, ALD'R'D,FLYIR FO
 A WEEKEND-AWAY

49. " 2 RECOMMENDIMGS,MS
 HEALTH TREATME N for raspy

50. " P, AGAIN;CUT-UPS-& Also
 ANAGRaMS IN VERY POOR....
 JUDGEMEND AS IS SO OFFEN A
 CONDision wiF P Who's awfully
 ReLF.SadisiD MOS' of D'DiM'

51. " OF Ridiculous OBSRV'D BY DaNd-
 Mysdic, bullshi- i ifi-d pr0c-dUr ALLt
 WHO KNOWS him FROM COLLEGE daYS,
 51. " OF,OLD.,AGING..RAPIDLY b WHO...
 A.FOMDLY, HELD;: b WAS A
 PROTEGE, LO GDIM E,pa] FULLY
 WHO, HAS, NOW, NO, MOR-ILLUSION'S.

52. " frOm A p blish'D, wrk Of I's
 Wit SCRIBBLINGS by PLAYFUL KIDS Y&M.

53. " OF Struggling S By compission-N
 UNhappysOUL, poor aTE RespOsible:

54. " UV,,BRILLAM T frOm
 BUD HOP ELESSly T W.S
 POMPOUS slick W NO
 vel Which Bit'MRCIL.SSly.

55. " ? FROM, t's miND:JUS
 BUZZY,UBFOR:DOING A
 GROUP-SPOrz QU
 B.HiD, Z's,ShOp ick

56. " WIF'FA, gAM X&e
 OF, SOccer' wiF

57. " EXDRACDED,FRoM.A 'E
 MUCH;M DINGER, W RK BY
 LEAViN LEAVES,Op.cit.-

58. " WRIDDING OF 'HeR,
 X PRC,PSHUM, OF SUM V
 WORK'R,AD, BY Ugly

85. A, ReAl, ScholOR; WIF; HIgHLY,
DvL0p'd SNS]OF NCSsIDY, FOR'r
Xhauadiy BackLoG Of RfrNCZ.

86. CUD; B, BOu', Z BUD
CLd' B-.JUS; IS., WLL
B-'THg, RS?, Uv 'M, too!

72. ALL-ABOU- B DrE MS-drU^g on
IN;hIs, WORK, B& DRUG, □ N,
-DR&Ams-OF-MY, DOWN, BY:ID, ALSO.,.

73. OF:N-bbisy 'LiL-, fHAD;; MORE, 2:1
WHO:mayb-, Also, DO wIF;; BOFH
OF,,EM, LEAVING AN EASE,, Or, AdMISS., nOw

74. R.F, RS, 2 m R'LU, dIv-kS
SMUG, -PRIGGY 2, Lov', lAdy
AS., POR-RAY'D BY, SerAwny, JgALOUS-
M-YB.-G/RLS, COME, BIDD, OR
BY, NOW,

75. A:DiscrETE, AsidET, s:accordin
CONC:RNING, PANZ 2 horny P
wh0,, ALWAYS WACH'D-FULL, FOLDS
REMEMBERING, HR, P□pp^{Al}

76. N AT CLEVER P &a&r&j&y??
CUZ. ALL OF piSdEM:, ArE
VERY SLOV:NLY-
Fr0m, hIs; p0in
OF, ReFRNcz;

77. OF DUMBO-, whil-.....e
WHoSE-E-WISH V hd, nOne
WUz:vrY, REAL add,, all,, IN
REGARD-

78. OF DUMBO-, whil-.....e
IN,, PSEUDO NOVELIS'IC FORM W
IN:HIS::BOOK;, WINN'RS' ;;
CIRCLE' which,g0d,him iN: 2
sum Messy businEss, wif FOLKS.

79. HS; 2..be. frUm; PoSCR^D
-BLUNDRIN- e R&CI&V&D,, BY^Y

80. OF fw1F, RLsHUM, 2 ,
MINCY hIS - FLL1NG'FORSUM
GIRLs IN SOM. OBVIOUSWISZ..,

81. UV.. □ RSOLU^E..& "BOO!-,
FUL,, BY- Z WHO □ ADMIRz hr
YRS BCK:&, FR, D□W..D RD

82. OF INSA SHUBL WHO-D^Oz
dsCribd by shrwd OL Q &, HZ, Log
CIRCULARLY, SOUND, &!! Q K:OW^N
WLL,, RSONING,, BRIGHT ,

83. E who WORRIs.. BOu D^L
sum GOOD, Wif hR rlv/DGS

84. PRHPS, BUD..KISS'D, & w
B!DDR, - y CRAvD BY:POMPASS....
IN, PURSUID
LIDDL;, 'MUS^vB; MUCHUl;

KEY TO ABBREVIATIONS USED IN THIS Book

AEHRRAI	A	Miss East Coast uptight hot shit coed-just so smart and attractive and well educated and able to play it all right.
SITITAPEH	B	He wore a nose-ring, looked totally wasted-drugged out, could barely talk-had had some publishing success real young and so was established himself as idiomatic term.
GNINOISIOP DOOF	C	He was big, red-haired, with a bushy beard-good natured & amiable with an over-extended chivalry-to cover a shyness, lack of real experience or confidence.
TUOG	D	A shrewd old bugger, playing infantile from his sense of the absurd-enormous bushy eyebrows & grizzled beard-intense eyes full of humor.
ENIARGIM	E	Slight, intense, very confident, the result of breeding-she came of family and knew it mattered.
MELBOPR SUNIS	F	Nebbishy little guy, tiny buns, small & shy with a high voice-sweet actually, but timid and oversensitive.
NRUBTRAEH	G	She was a big, brassy & blonde, big-busted, and big-boned, really a magnificent woman-beautiful if not profound.
TEEF TALF	H	Plain, heavyset and as grounded as a tractor-she wore outrageous clothes, insisting on her rights regardless of her ability.
YSPELIPE	I	Our indian mystic-wore long braids, had dark skin, wore a large scarab and carried a crystal-very cosmic . . .
SDIOHROMMEH	J	Drab colored clothes she wore-brown, grey-she was sallow, sullen, humorless and very monotone-deadly.
SISOHRRIC	K	This old drunkard still played girly girly-had a pretty face all puffy and debauched.
AMOCUALG	L	Very nice looking, very soft, but his jaw was very small-his bones fine, and the weakness, the slightness, played out in a need to be liked.
SEPREH	M	A very pretty girl, childlike-she wore her hair in-jesus-ribbons-spoke softly-they all leaned forward to listen.
TOOF S'ETELHTA	N	He was remarkably fit, his hair was totally white & tightly curled, but his skin was tight, clean shaven-he ran ten miles a day.
NOITCEFNI RAE	O	Composed, elegant & dignified-the image of young motherhood, she was blonde, smooth & graceful.
SDNE TILPS	P	Very tan, looked so good - almost plastic-with a model's body-California girl-lots of silver jewelry.
KAO NOSIOP	Q	Incredibly strong woman-used to lots of outside work-she was getting old like some farm lady.
SISOELCUNONOM	R	Completely drab looking-medium brown all over-the least interesting looking human being imaginable-almost featureless.
SEIBACS	S	Skinny girl, an ex junkie, now a methadone freak-she was constantly ill, ate nothing but junk food-pathetic.
SDEELBESON	T	The closest thing to glitter rock-his tight pants always velvet, well-cut styled hair & quick little body.
AMESYHPME	U	Tall, dark and very intense-with curling hair and semetic features-terribly stoop shouldered-he always talked hard and fast.
ENCA	V	Dumpy girl, always trying real hard-she wore her clothes too tight & was uncomfortably self-conscious in them.
AINMOSNI	W	His beard was always trimmed perfectly, he was small, in jeans and sandals, indian shirts, balding on top-so hip.
SNOINUB	X	A beautiful black woman, flamboyantly dressed, she was a dancer, professional when younger and kept the training as style.
AEHRRONOG	Y	The little sexpot-veloptuous and cheerful, indulgent & sensual-always falling out of her clothes, licking her lips.
NOITAPITSNOC	Z	Very Ivy league, greying prematurely and into the distinction it lent him-good family, good education, & good prospects, nice inheritance-poor fellow.

su m,s OR t s
.,,:,-!,-,,-!,-
.,?,-,,-,,-,,-

WAS, US'D, UP, AND, SUM, WAS, LeFT, OV'R, AND, OF, A, HUNN' RD, COPI'S, ZIS, ON', IS, NUMB'R ::::::::::::

1,2'3,4,5!6;7,8?9'1?11,12'13,14,15,16,17'?
18'19,20:21;22,23'24,25'26,27'28'29'3???
31'32'33'34,35'36'37-38,39,4C,41,42?,-
43,44,45,46'47,48,49:5?'51'52.53.54,55.
56,57,5859,**6?**,**61,62** 63,64:65'66,67,68,...?
69,70:71,72.7\$74.75.76.77.78,79!80':?
81,8?8?84,85'86'87.88,89,9?,91.9?.
9?94,95.96.97,98.**99:1??**,?,,?,,!,-,;,,;,-,"

